

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Fall 2010

When East Meets West at Corning

A new exhibit opening at The Corning Museum of Glass *East Meets West: Cross-Cultural Influences in Glassmaking in the 18th and 19th Centuries* begins November 18, 2010, and explores the cultural exchanges of glass techniques and styles between East Asia and Western Europe.

When East met West in the courts and trade centers of the 13th century, a fruitful international exchange was born and lasted through several centuries. This exhibition will explore the resulting cross-cultural influences in technology, scientific experimentation, and decoration among glassmakers in Europe, China, and Japan in the 18th and 19th centuries.

Through a range of Museum objects from the early modern period, *East Meets West: Cross-Cultural Influences in Glassmaking in the 18th and 19th Centuries* will document the European adoption of traditional Asian styles and iconography, and examine the largely overlooked impact of Westerners—missionaries, alchemists, and craftsmen—on the development of new glassmaking techniques and formulas in the East.

The extension of the Silk Road to Italy in the age of Marco Polo (1254-1324) brought Eastern goods to Europe, where such exotica was treasured. Influential tastemakers such as Grand Duke Ferdinando I de' Medici and Elector Christian I of Saxony became enthusiastic collectors of Chinese porcelain, sparking a demand that spread beyond the courts. This growing fascination with porcelain goods inspired imitation, and scientists throughout Europe attempted to replicate the material.

These early experiments were closely linked to glassmaking, based on a longstanding misconception

that porcelain was a vitreous, not clay-based, substance. The alchemical knowledge needed to create glass imitating porcelain was transferred from glassmaker to glassmaker across



Chinese-style cameo vase, probably Thomas Webb & Sons, England, about 1890

the Continent. Their efforts resulted in the production of a variety of opaque white “milk glass” objects, which found a market alongside imported (and, eventually, European-made) porcelain, satisfying the fashion for enameled chinoiserie-style objects.

The new milk glass recipes were subsequently brought to Asia by European Christian missionaries, along with other glassmaking formulas and skills that revolutionized the industry in China. One such missionary and scientist, Kilian Stumpf, organized a glassworks in Beijing in the 1680s, extending the influence and innovations of European alchemists to East Asia.

“Until now, scholars have tended to focus primarily on the influence of

Eastern decorative styles on Western markets and objects,” said curator of European glass Florian Knothe. “With this exhibition, we will showcase an incredible cultural and technological exchange that is, in fact, much more textured and fluid, with channels of influence running in both directions. The role of Western craftsmen and scientists—such as Stumpf—in facilitating advancements in Eastern glass manufacturing cannot be overlooked.”

Drawing on the long tradition of porcelain making, glassmakers in China blew and enameled opaque white glass for foreign and local markets. The Museum’s scientific analysis by X-ray fluorescence of a few of these objects in its collection has revealed that the composition of some of the white glass used in the East is closely related to the milk glass made by German craftsmen. In *East Meets West*, Knothe suggests that a connection to the community around Stumpf may be the reason for such results.

Although the Chinese absorbed Western glassmaking formulas and technology, they did not borrow European forms or decorative techniques. Instead, they carried over approaches from indigenous crafts such as porcelain making and hardstone carving and further enriched their stylistic repertoire by using European glassblowing and cutting methods. The exhibition showcases this dual influence with several examples of cameo glass vessels, in which the Western technique of overlaying opaque glasses of different colors is combined with local carving techniques and iconographic style.

Corning Museum of Glass One Museum Way, Corning, NY (800) 732-6845 www.cmog.org

President's Letter

Dear Friends,

Here in Florida it has been a long, hot summer, and we are looking forward to cooler weather and the end of the hurricane season in November.

Our industrious Membership Chairman Jim Davidson completed the new NAGC Membership Directory for 2010-2011 for inclusion with your renewal forms. If you haven't already done so, please take a few minutes to complete and return the form and your check for dues.

In these economically difficult times I have also been reminded frequently of the financial squeeze currently affecting the not-for-profit museums, both large and small, which display significant collections of glass that many of us have enjoyed visiting. To the extent you are able to assist these institutions with a donation; I know that it would be appreciated. Two of the most recent requests I have received from institutions in particularly difficult circumstances came from the Houston Museum of Decorative Arts, 201 High St., Chattanooga, TN 37403 and The New Bedford Museum of Glass, P.O. Box 8935, New Bedford, MA 02740. These are two of many institutions worthy of your support. I challenge our discerning members to determine which institutions they consider most worthy and to make a commitment of money or time to ensure that they continue to exist in the future. Incidentally, the grand opening of the new galleries of the NBMOG at 61 Wamsutta Street was held on Saturday, September 11.

Check the last page of your Summer 2010 Glass Club Bulletin (No. 217) for the latest information on the July 7-9, 2011 Seminar mega convention. Our goal is to have a unique and educational event at a reasonable price. Looking even further ahead to 2012, we have received invitations from both New Orleans and Toledo to consider a return visit.

Yet again I would like to commend our tireless Webmaster Francis Allen for the enormous amount of time and effort he devotes to maintaining our website at www.glassclub.org. For the historically inclined, he has posted a variety of interesting pictures (and is always seeking new additions) tracking our seminars since 1976. I know that there is a great appreciation of his work among our membership because of the unsolicited praise I often receive for his efforts. Francis also keeps us up to date on news related to glass. He recently called attention to a Wall Street Journal article of August 29, 2010 on the increasing importance of the glass industry in China.

For those of you who missed the NAGC-sponsored trip to England in May, our Director Bill Thomas has another antiquing trip to England scheduled for October 3-12, 2010.

Ken Depew, President

British Victorian Glass at the Chrysler

– The Chrysler Museum of Art is expecting a British invasion this fall. As a complement to *London Calling: Victorian Paintings from the Royal Holloway Collection*, the Museum presents 50 glass objects made in Britain from 1837–1901. *Cheers to Queen Victoria! British Glass from the Chrysler Collection* is free, and the exhibition is on view to February 2011. The range of decorative styles during this period, from Gothic Revival to Art Nouveau, and the advancement of technologies caused an explosion of creative output in British glass manufacturing.

The reign of Queen Victoria from 1837–1901 was a golden age of industrial and commercial expansion in Britain. The Great Exhibition of the Works of Industry of all Nations, held in 1851 in London's Hyde Park, was intended to show off the advancement and superiority of British manufactured goods to the world. British citizens, including a growing middle-class population, were exposed to a vast international world of design, technology, and the arts. This exposure, however, caused a period of national self-examination and criticism. Britain may have led the way in manufacturing expertise and output, but France and other nations surpassed her in creative and artistic design. The design of glass, both unique and mass produced, was



English Basket, ca. 1875
Blown, crimped, applied, and tooled glass
Gift of Walter P. Chrysler, Jr.

regarded as an essential part of the decorative vocabulary, and the British were eager to gain worldwide pre-eminence.

Chrysler Museum of Glass
www.chrysler.org

49th Annual Seminar at Corning

October 14-16, 2010 join glass specialists from around the world for a stimulating seminar of lectures, glassmaking demonstrations, tours with curators, and lively networking opportunities.

The 49th Annual Seminar on Glass complements the Museum's 2010 exhibition, *Medieval Glass for Popes, Princes, and Peasants*, the first exhibition of its kind in the United States. The exhibition curator, Dr. David Whitehouse, and other experts will present the latest research on glass vessels dating from the fall of the Roman Empire to the rise of the Renaissance. Artist and historian William Gudenrath will discuss and demonstrate period glassworking techniques. Lecture topics will include:

Medieval glass and Glassmaking

Dr. David Whitehouse, executive director of the Museum

Medieval glass and how it was made

William Gudenrath, resident adviser of The Studio

Wine and drinking in the late Middle Ages

Azéline Jaboulet-Vercherre, Ph.D. Candidate in History

Heraldry and the continuous application of a medieval art form in glass

Florian Knothe, curator of European glass at the Museum

The history of the legendary Hedwig beakers

Dr. Jens Kröger, retired curator at the Museum für Islamische Kunst, Berlin, Germany

Revival and reinterpretation in 19th- and 20th-century glass

Tina Oldknow, curator of modern glass at the Museum

Medieval stained glass and its architectural context

Dr. Timothy Husband, Curator in the Department of Medieval Art and The Cloisters

Living standards in the Middle Ages

Dr. Richard Hodges, Williams Director of the University of Pennsylvania Museum of Archaeology and Anthropology

Responses to medieval art and craftsmanship in the late 19th- and early 20th-centuries

Peter Cormack, visiting research fellow at the Victoria & Albert Museum, London.

www.cmog.org Corning Museum of Glass One Museum Way, Corning, New York (800) 732-6845

Glass Calendar

(Confirmation of dates and schedules advised. More information is available on our web page at www.glassclub.org)

Through October 31, 2010

THE CORNING MUSEUM OF GLASS, One Museum Way, Corning, NY 14830. (800) 732-6845 *Tiffany Treasures: Favrite Glass from Special Collections* Tiffany's Artistic Innovations explored in exhibition of blown Favrite Glass Works. All but one of the pieces in this exhibition are from two museum collections in upstate New York: the Reifschlager Collection, which was a gift to the Rockwell Museum of Western Art in Corning in 1982, and the collection of the Herbert F. Johnson Museum of Art at Cornell University in Ithaca. The exhibition also includes a lamp that was given to The Corning Museum of Glass by donors Jay and Micki Doros. www.cmog.org

Through October 31, 2010

SANDWICH GLASS MUSEUM 129 Main St., Sandwich, MA (508) 888-0251 *"The Artistry of Sayuri Kingsbury"* The Japanese artist is featured with her beautiful blown glass. www.sandwichglassmuseum.org

Through - January 2, 2011

COOPER-HEWITT, 2 East 91st Street New York, NY 10128 (212) 849-8400 *Ted Muehling Selects: Lobmeyr Glass from the Permanent Collection* New York-based designer Ted Muehling will serve as the 10th guest curator of the 'Selects' exhibition series in the Nancy and Edwin Marks Gallery, devoted to showing the museum's permanent collection. Muehling will curate an exhibition of works drawn from the museum's recent acquisition of 160 rare examples of glass from J. & L. Lobmeyr of Vienna, Austria. The collection dates from 1835 to the present day, spanning virtually the entire history of the firm since its founding. This addition to the permanent collection provides the unique opportunity to tell the history of glassmaking in central Europe during a 175-year period. <http://cooper-hewitt.org>

Through January 2, 2011

THE CORNING MUSEUM OF GLASS, One Museum Way, Corning, NY 14830. (800) 732-6845 *Medieval Glass for Popes, Princes, and Peasants* brings together rare objects

from 500AD to the Renaissance, from international collections and treasures. An unexpected variety of medieval glass vessels will be explored in an exhibition of objects for daily use and display at The Corning Museum of Glass beginning May 15, 2010 and running through January 3, 2011. The exhibition will follow the evolution of glass production over 1,000 years, from its height in the Roman Empire, through the radical social and political change of the Middle Ages when all but the simplest glassmaking techniques were forgotten, until the golden age of Venetian glassmaking during the Renaissance. cmog.org

Sept. 24, 2010 - January 2, 2011 WHEATON ARTS AND CULTURAL CENTER 1501 Glasstown Road, Millville, NJ 08332 (800) 998 4552 www.wheatonarts.org

Curator's Choice at the Wheaton Arts Museum. The Jones Museum of Glass and Ceramics founded by Dorothy-Lee Jones in Douglas Hill, Maine officially closed in 2010. Over 100 pieces of glass from the Jones Museum and the private collection of Dorothy-Lee Jones were generously given to the Museum of American Glass by Dorothy-Lee Jones. This exhibit features the entire donated collection.

October 9, 2010 to January 2, 2011 BERGSTROM-MAHLER MUSEUM 165 North Park Ave., Neenah, WI 54956 (920) 751-4658

In the galleries, the museum will be featuring its own collection, The Mahler Collection of Germanic Glass in a new exhibition titled, *Glass from the Habsburgs to the Czech Republic*. See glass dating from 1573 through contemporary work from Middle Europe. The glass exhibition will combine programs on social history, art, music and innovation into a fun series of family-friendly programming. www.paperweightmuseum.com

November 19 & 20, 20100 EASTERN NATIONAL ANTIQUE SHOW & SALE. Exit 52B, I-81 100 K Street (across from Carlisle Fairgrounds), Carlisle, PA. For more than 55 years, the Eastern National is widely recognized as one of the largest shows in the east and has grown from 65 dealers to more than 100 at times. A wonderland of the treasures of yesteryear — domestic, European and

Oriental antiques — all displayed for sale in more than 200 exhibitor spaces with dealers from across the nation and Canada.

The Eastern National, a general show, features fine jewelry, furniture, clocks and watches, art, prints and maps, books, dolls, toys and games, tools, quilts, vintage clothing and selected collectibles. Please contact Jim Chambers (Manager), Eastern National Show, PO Box 1786 Allentown, PA 18105-1786 (610) 437-5534

www.easternnationalshows.com

July 7 - 9 2011

2011 MEGA-GLASS CONVENTION Overland Park, KS www.2011mega-glassconvention.info The main ingredient is glass and its power to draw us together for one spectacular convention. As we make our traditional plans to go to our respective glass conventions in 2010 we should start to think about what it would feel like to be surrounded by people from different glass clubs with one central theme...the love of great American and Victorian glass. The participants of this mega event are: National Toothpick Holder Collectors Society, Antique Glass Salt and Sugar Shaker Club, Early American Pattern Glass Society, Vaseline Glass Club, Inc, Mt. Washington/Pairpoint Glass Society, Wave Crest Collectors Club and the National American Glass Club.

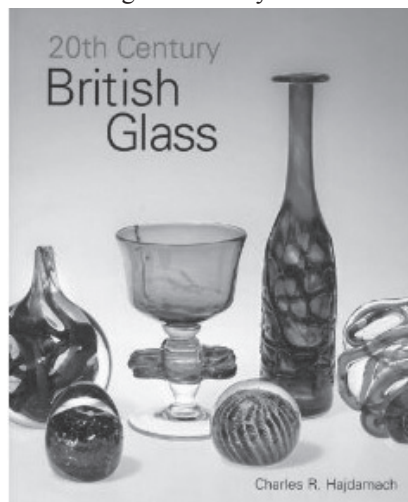
You are invited to see this happen all in one place...right near the center of this great land of ours, Kansas City, Kansas. On the weekend of July 7-9, 2011 these groups will be gathering for a Mega Convention at the Marriott Overland Park Hotel. We have set these dates to coincide with the wonderful "Overland Park Antique Show". You can see collections and displays that span the history of America glass.

The weekend will be a synergistic treat where we can all learn, make new friends and get up close and personal with related wares that touch all of our collections.

For further detail contact inquiries@2011mega-glassconvention.info

20th Century British Glass

On now through December 31, 2010 *20th Century British Glass* at the Broadfield House Glass Museum. The British glass industry underwent



is on display, including the Museum's six Millennium Commissions created by some of the country's foremost glass artists - Tessa Clegg, Alison Kinnaird, Keiko Mukaide, Steven Newell, David Reekie and Bruno Romanelli.

This exhibition has been organized to coincide with the publication of *20th Century British Glass* by Charles Hajdamach, former Director of Broadfield House Glass Museum and guest curator of this exhibition. The majority of exhibits are from the Museum's own collection, supplemented with some loans from private collectors, and all are illustrated in the book, which is available for sale from the Glass Museum gift shop.

Broadfield House Glass Museum, Compton Drive, Kingswinford, West Midlands, England DY6 9NS, tel: 01384 812745

glass.museum@dudley.gov.uk

huge changes during the 20th century. In the early days leading Stourbridge factories employed hundreds of

people, but by the turn of this century handmade glass on a factory scale had almost disappeared. This exhibition provides an overview of the main developments of the last century using a wide range of exhibits, from cocktail shakers to sculptures, pyrex to paperweights.



Bagley Glass
Koala Vase c. 1934

The exhibition features all the key Stourbridge factories, including Stevens & Williams, Thomas Webb & Sons, Webb Corbett, and Stuart & Sons, as well as lesser known ones such as Gray-Stan. Other well-known British companies featured include Monart, Caithness, Davidson, Jobling, Bagley and Chance.

The exhibition also traces the rise of studio glass, from its origins with Sam Herman and Michael Harris in the 1960s to the glass art of the turn of century. A selection of studio glass

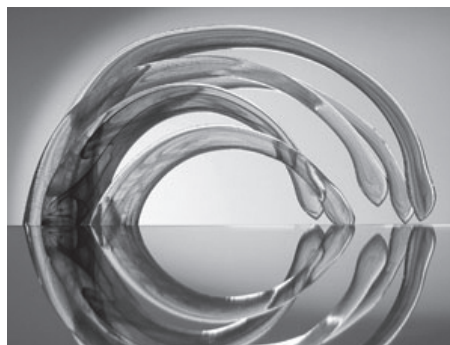
Glass From Riihimäki Finnish Glass

Glass from Riihimäki: Riihimäen Lasi Oy 1910-1990 An exhibit on now until December 31, 2010 at the Finnish Museum. Tehtaankatu 23, FI 11910 Riihimäki, Finland. www.suomenlasimuseonystavat.fi

For the purposes of promoting Finnish industries and fanned by their personal ambition, members of the Kolehmainen and Paloheimo families decided to establish a glassworks on a boulderstrewn moraine ridge west of the town of Riihimäki. New factory building were built one after another, and the glassworks grew to become Scandinavia's largest glassworks before the Second World War. A former peat processing plant – now housing the present-day Finnish Glass Museum – became the lead crystal factory in the beginning of the 1920s.

Before long, the glassworks' products took over the market, and there was competition with the Karhula Glassworks in particular in the sector of cut crystal products. Despite changing economic trends, the Riihimäki Glassworks thrived, provided work for over a thousand people, and gave Riihimäki its deserved name of "Crystal City".

The initial idea that launched glass design in Finland was borrowed from Sweden. The success and achievements of the Orrefors Glassworks at the Paris World's Fair of 1925 were outranked in 1928 in Barcelona, where the Riihimäki Glassworks received the Grand Prix. The fi rebrand Arttu Brummer under whose direction the leading names of modernist glass design were trained, received support



Helena Tynell: *Sateenkaari*, 1986
Limburger Glashütte

Photo: Timo Syrjänen

from the management of the Riihimäki Glassworks for the bold realization of new ideas. Riihimäki glassworks started

a series of glass design competitions, because domestic glass design meant both respect and growth for the manufacturer's public image and commercial success alike.

Hot Glass Toledo

Hot Glass 2010 Exhibition of the Arts Commission of Greater Toledo brings together artists and arts patrons to celebrate Toledo's heritage as the Glass City. ACGT 1838 Parkwood Avenue, suite 120 Toledo, OH 43604 (419) 254-ARTS (2787)

The event gathers original creations of leading glass artists from around the world for auction and raised over \$80,000 in 2008. ACGT is excited by the opportunity to create another spectacular auction of the best that our regional, national and international glass artists have to offer. The *2010 Hot Glass* exhibit will feature as many as 100 original works in glass, which will be displayed during a month-long exhibition. The exhibition culminates in an auction on November 12.

Proceeds from Hot Glass 2010 will benefit the programs and activities of the Arts Commission of Greater Toledo, including Young Artists at Work, Artomatic 419, Gallery Loops and Art Walks, Art in TARTA, and the Parkwood Gallery. It will be held at the Edison Building Lobby, 300 Madison, in Downtown Toledo, OH.

The concluding auction event will be held on November 12, 6:30-10:00 pm. The evening will feature live and silent auctions, heavy hors d'oeuvres and desserts, and a cash bar. All artwork will be auctioned, as well as several glass experience and tour packages. Tickets are \$75/person. For tickets to the November 12 auction, please call the Arts Commission, (419) 254-2787, or email the Arts Commission at efinkel@acgt.org.

The artworks are available for online bidding following the opening reception. Selected artworks will be "buy it now". Shipping is available at cost to the purchaser. The exhibit opening will be October 1, 2010, 6-8 pm. Light refreshment will be provided. Opening bids will be accepted.

The Morse Museum Expansion

The Morse Museum's new Laurelton Hall galleries will provide long-term public access to much of the Museum's collection of objects and architectural elements from Louis Comfort Tiffany's grand Long Island country estate. The Museum anticipates opening the galleries by the winter of 2011.

The Charles Hosmer Morse Museum of American Art, 445 North Park Ave., Winter Park, FL 32789 (407) 645-5311 www.morsemuseum.org

Laurelton Hall has often been cited as Tiffany's greatest work of art, and the Morse holds the largest single group anywhere of surviving materials from the estate. The expansion project will add more than 12,000

square feet to the Museum building—including 6,000 square feet of ground-level exhibition space and on the second story, an expanded curatorial

library, a new conference room, and additional offices for the collections and curatorial staff.

The project also will substantially enlarge the garden courtyard at the Museum's rear entrance to more than 4,000 square feet. From this expanded outdoor courtyard, many visitors will have their first view of the Daffodil Terrace from Laurelton Hall. The recently restored terrace, supported by eight marble columns topped with molded-glass daffodil blossoms, will be installed in a glass gallery and visible from vantage points both inside and outside of

the Museum. The Daffodil Terrace has never been on view in Winter Park or anywhere as planned at the Morse.

In 1916, Tiffany installed the Chapel he had designed for the 1893 World's



Laurelton Hall

Columbian Exposition in a specially built building at Laurelton Hall. Two years later, he converted an old farmhouse on the property to house an art gallery. Tiffany conceived of Laurelton Hall as a totally unified environment—a world that would not only be a home for him and his family, but also



Wisteria Window

an art school, museum, studio, and retreat that would embody his philosophy of the primacy of beauty in human life. Tiffany intended Laurelton Hall, through this program, to advance his idea of beauty long after his death. To this end, he provided an endowment he hoped would ensure that his vision would be carried on forever. Sadly, the history of Laurelton Hall was to be different.

Tiffany died in 1933. By 1946, financial reversals prompted the selling of the building's contents at auction. In 1957, a devastating fire gutted the long-abandoned house. Laurelton Hall now lies in ruins, with Tiffany's dream for the estate buried in the rubble.

Many beautiful objects survived, however, to suggest something of Laurelton Hall's former splendor. The largest group—including artwork, windows, furnishings, and ornaments—exists here in Winter Park because Hugh and Jeannette McKean, early admirers of Tiffany, purchased what they could for their collection at the Morse.

Research, Publication & Glass News

Antiques Roadshow Vase Saved

A Stourbridge glass vase, which appeared recently on the BBC *Antiques Roadshow*, has just been purchased by Dudley Council's Broadfield House Glass Museum.

The vase, which was made about 1885 by famous Stourbridge glass manufacturer Thomas Webb & Sons of Amblecote, is richly decorated with enamelling and gilding in the Islamic and Oriental style. The decoration was probably carried out by Jules Barbe, a French born artist who came over to Stourbridge in 1879 and set up a glass-decorating workshop at the Webb factory.

Andy McConnell, the *Antiques Roadshow* expert who inspected the vase, was full of praise for the quality of the workmanship, describing Barbe as one of the finest glass decorators in the world, but was horrified at the condition the vase.



Thomas Webb & Sons c. 1885
Vase made of white glass with enamelled and gilt decoration in the Islamic and Oriental style

The owner, who came from Norwich, had used the vase for flowers and the inside was very badly stained.

John Millar, director of the urban environment said:

"We are delighted to have purchased this vase and brought it back to the area where it was made. We owe a big debt of gratitude to Andy McConnell for putting the Museum in touch with the owner about the possibility of us acquiring it for the collection. We are also grateful to the owner, who was willing to accept an offer below the vase's full market value. Since the vase appeared on the *Antiques Roadshow*, it has been fully restored and it now looks stunning."

The vase, which was purchased using funds donated by visitors, is now on show in the glass entrance to the Museum.

www.dudley.gov.uk

First Class

DECEMBER 1, 2010
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DEADLINE

visit NAGC web page:
<http://www.glassclub.org>

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or reach us through email at: planetatilesaville@gmail.com



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